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Yngwie
MALMSTEEN
cpp media
video transcription series

Yngwie MALMSTEEN

CONTENTS

Editor: Aaron Stang
Transcriptions by Ric Molina and Dave Hill
Additional text by Aaron Stang
Cover Design: Deb Johns

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About The Book

Yngwie Malmsteen is one of todays' most innovative players. This Swedish born guitarist h
helped pioneer modern rock playing with his in-depth exploits in Neo-Classical, Metal, Roc
and Blues. Combine these diverse influences with an incredible technical command of the
instrument and you have the amazing style of Yngwie Malmsteen. In this book Yngwie pro
us with an inside look into his unique style.

Introduction

In this book we are going to look at the incredible guitar style of Yngwie Malmsteen. On the cassette tape Yngwie demonstrates, at tempo and then slowly, the licks and patterns that are the foundation of many of his most famous solos. He also discusses his many picking techniques, scale choices, chord progressions, and equipment.

Yngwie, like many rock guitarists tunes his guitar down one half step to E♭. It is important, if you wish to play along with the recorded examples, that you tune your guitar to the tuning note Yngwie provides (1st string open).

Opening Solo

F
134211
G
134211
E
342
Am
5fr.
134111
Dm
5fr.
13421
E/G♯
T 132
E7
2 1
C♯m
4fr.
13421
E5
7fr.
134
B5
134
A5
11

F
G
E
3
3
3
T
A
B
7 9 10 (10) 19
4 5 6 4
5 X X 6 3 3 3 5 5 5

Am
G
F
Dm
Em
E
3
3
T
A
B
1 1 1 3 0 1
2
(2) (2) 10 12 13
(13) 0 14
15 14

P.M.
T
A
B

F
Dm
Em
F
T
A
B

E7
N.C.
P.M.
T
A
B

P.M.
T
A
B

6 Opening Solo

* Turn off digital delay

8 Opening Solo

8va
Am

B5
w/trem. bar

8va
w/trem. bar

E
Am
G
F
w/trem. bar

Dm
Em
F
G

E
8va
Am
G

F
(8va)
Dm
Em

F
(8va)
G
Dm
Em

F
(8va)
E7

N.C.
T
A
B
0 0 0 7 X 7 0 0 0 8
0 0 0 7 X 7 0 0 0 5 7 8

P.M.
T
A
B
0 0 0 7 X 7 0 0 0 X X X
7 8 7 5 8 7 5 8 7 4 5 7

T
A
B
0 0 0 7 X 7 0 0 0 12
0 0 0 7 X 7 0 0 0 5 7 8

A5
P.M.
T
A
B
0 0 0 7 X 7 0 0 0 8 X X
7 8 7 5 8 7 5 8 7 4 5 7
2
2
0

Licks, Arpeggios And Classical Phrases

In this first section Yngwie shows some of his favorite licks, arpeggios, and classically influenced phrases. Pay close attention to the right hand pick directions as he uses various picking techniques, such as strict alternate and sweep picking, to execute his ideas. Practice the licks slowly and precisely, gradually working them up to faster tempos. It is also good to play the ideas in as many different keys as you can. Above all, incorporate them into your own playing as soon as possible.

Example 1

This first example is derived from an E diminished arpeggio (E G B♭ D♭). Note the combination of sweep picking and slurs. Slurs and sweeps enable you to move faster than strict alternate picking—which can sound very mechanical—and tend to give your lines more of a sense of phrasing.

Example 2

An A minor arpeggio (A C E). Note again the use of slurs and glide picking.

Example 3

An A minor arpeggio beginning in 1st position and moving up to the 17th position. Notice that the fingerings in each position are derived from three-string Am chord voicings in the 1st, 5th, 8th, 12th, and 17th positions (see chord frame boxes).

Example 4

This next example is derived from the A minor scale. This is a three note pattern sliding up and down the string. Yngwie uses alternate picking for most of the lick but towards the end he mixes in some slurs. Notice the G♯ at the end of the lick. This could be thought of as being derived from the A harmonic minor scale. The G♯ resolves nicely to A.

Example 5

Use strict alternate picking. Swing the pick from your wrist, keeping your hand very relaxed.

Example 6

Here we are going to use an echo supplied by a digital delay unit to give the impression of playing twice as fast as we really are. Note that the echo does not immediately follow the note, but comes three 16th notes later.

Editors note: This can be a very difficult technique to master. Your timing and synchronization with the delay unit are critical. Try the following:

1) Set the delay time to around 300 milliseconds (ms). For live performance you will have to adjust it based on the tempo of the song.

2) Adjust the delay for one repeat, no modulation or feedback. You should hear one clean slapback with the same volume as the original note.

3) Count 16th notes (1 e & a, 2 e & a, etc.), and play on the downbeats. Adjust the repeat so that the echo sounds on the fourth 16th (a): 1 (a)2 (a)3 (a)4 (a)

4) Once you can play the above pattern, begin playing eighth notes (1 & 2 & 3 & 4 &); the echo will turn it into a 16th note pattern. Remember: The echo does not come after the first note is struck; it comes after the second note.

For other examples of this technique check out "Fun Ranch Boogie" by Albert Lee and "Flight Of The Wounded Bumble Bee" by Nuno Bettencourt.

"Echo Lick" notated with effect:

"Echo Lick" notated without effect:

Example 7

This is an excellent illustration of the "three note per string" concept of fingering scales. Many guitarists feel they can play faster by fingering three notes on every string. On the tape Yngwie plays this example with slurs and then with strict alternate picking (except for the two slurs shown). This example is derived from the A minor scale (A B C D E F G A); the G♯ towards the end of the lick shows a change to A harmonic minor (A B C D E F G♯ A).

Example 8

This next example is perfect for building pick speed. Since all of the notes are on one string you can concentrate on the action of the pick hand.

Editors note: For fast alternate picked passages such as this, Yngwie uses a technique commonly referred to as tremolo picking:

1) Hold the pick firmly between your thumb and index finger.
2) Allow the edge of the pick to slice through the string at a slight angle (both down and up).
3) Shake your hand rapidly from the wrist. This action is similar shaking water off your hand.
4) Make sure to accent the downbeats. This will help you to gain control.

Example 9

Example 9 uses a very classical sounding device, in which a moving line is played against a pedal tone (a single repeated note). Lines such as this help you to break away from the monotony of your typical linear solo by adding a contrapuntal flavor. This example is drawn from the A harmonic minor scale (A B C D E F G♯ A) and consists of a descending scale pattern played against an F pedal tone, the pattern implies an E7(♭9) chord (E G♯ B D F).

Example 10

The harmonic minor scale is a minor scale with a raised 7th (1 2 ♭3 4 5 ♭6 7 8). Example 10 is derived from the C harmonic minor scale (C D E♭ F G A♭ B C). It works well over both the tonic chord (Cm) and the dominant chord (G7). When played over G7 this scale will give you the sound of a G7 (♯5 ♭9).

Example 11

This next pattern spans the neck from low to high. Use a light palm mute throughout. Gently rest the palm of your picking hand on the bridge of your guitar. Allow your palm to touch the strings just enough to mute them. This stops the note from ringing, giving you a more staccato attack.

Example 12 (Echo Etude)

In the following example the delay is set to repeat two beats after the note is played, the note played on beat one is repeated on beat three etc. The volume control is used to fade the notes in, giving a violin-like effect. On the tape you will first hear the "Echo Etude" and then you will hear it again with the echo mixed further into the background, allowing you to more easily separate what Yngwie plays from the echo. This transcription is taken from the second version.

Echo Etude

tr tr
tr tr

8va

8va

Besides being a true innovator in neo-classical improvising, Yngwie is also a fine composer. In this section he shares some excerpts from some of his best known compositions.

Example 13

This opening segment from "Demon Driver" is built on simple major and minor chords on the first three strings. If you are unfamiliar with these basic chord shapes practice the following C major "chord scales". The first chord scale consists of four note voicings with the root in the bass. The second chord scale has the 3rd in the bass and the third chord scale has the 5th in the bass.

C major "chord scales":

Demon Driver (Excerpt)

Example 14

This next example is a series of arpeggiated figures from "Rising Force". Keep your picking hand moving in a small circular motion. This will help facilitate the combination of slurs and glide picking in the first 6 bars.

Rising Force (Excerpt)

(Em)
(Am)
(D)
(C)
(D♯dim7)
(Em)
1
1 1/2
T
A
B

Example 15

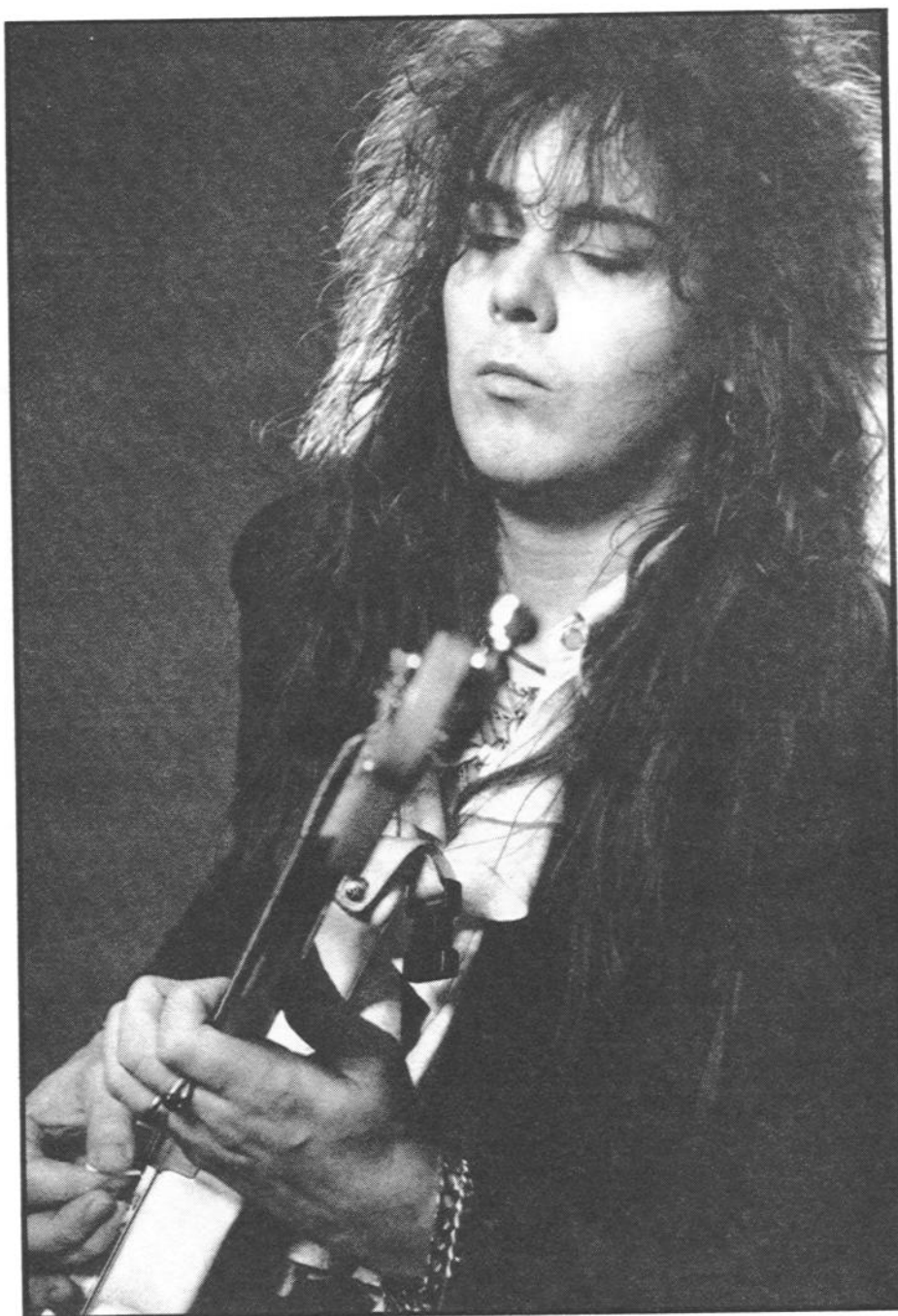
This is the opening from "Trilogy Suite". This lick can be used over any phrygian type chord progression. A typical G phrygian sound would be the classic Spanish chord progression: C-B♭-A♭-G. The phrygian sound is typified by the last two chords of the progression: A♭ maj to Gmaj. The G phrygian scale is the same as an E♭ major scale played from G to G, and is spelled: G A♭ B♭ C D E♭ F G. As you can see, this scale outlines a G minor chord (G B♭ D G). This scale is a perfect choice for each chord in the progression except the G major. For the G chord (G B D G) we must change the B♭ to B♮ which gives us the scale used in this next lick—C harmonic minor: C D E♭ F G A♭ B C.

Trilogy Suite (Excerpt)

4. G
harm.
harm.
Am
Bdim7
E7
Am
F
F♯dim7
E7
Am
Bdim7

E7
Am
F
F♯dim7
E
Adim7
To Coda
E
8va
D.S. al Coda
1/2
Coda
E
Am
8va

Blues Soloing

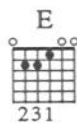
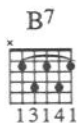
A surprising element of Yngwie Malmsteen's playing is his command of the blues. Influenced by rock and blues guitarists of the sixties and seventies, like: Clapton, Hendrix, and Ritchie Blackmore, Yngwie combines his lightning technique with these influences to perform incredible blues solos.

Blues Solo

In this improvised solo, Yngwie plays four solo phrases before the band joins in on the IV chord (A7, bar 5) of the 12 bar blues. (Only the first two choruses are transcribed here.)

A B7 E

Freely

N.C.

8va

E
T
A
B

B7
A
8va
T
A
B

E
(8va)
T
A
B

B7
E
8va
T
A
B

A
T
A
B

E
hold bend
T
A
B

8va
w/trem. bar
A
T
A
B

T
A
B

E
w/trem. bar
*Bend "G" string behind nut.

B7

A

E
B7

Example 16

This is the basis for the first lick in the previous solo. Notice the use of a pedal tone (E) agains an ascending chromatic line (drawn from the blues scale). This is somewhat similar to Example 9.

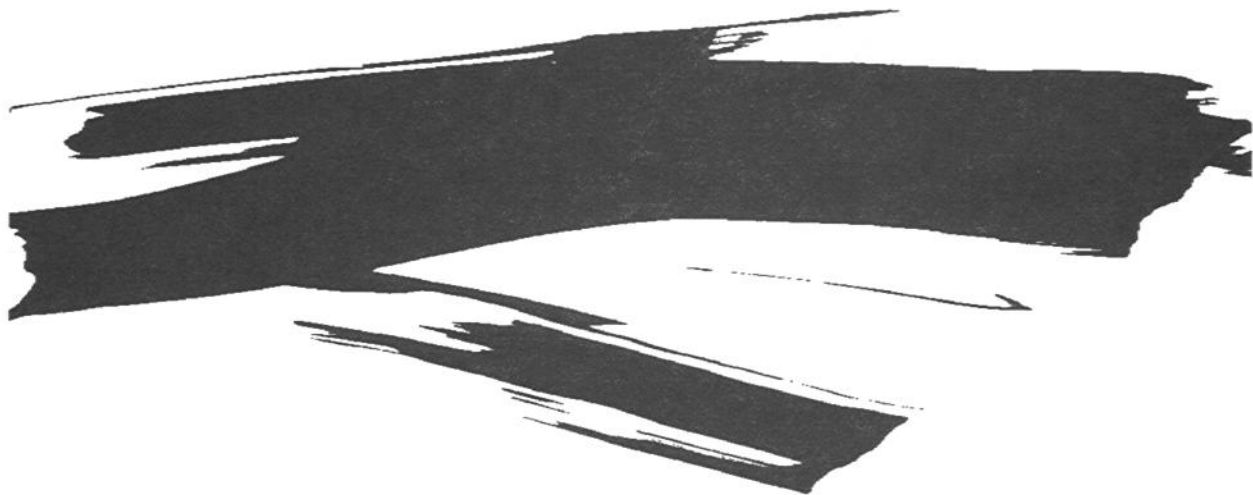
Example 17

Example 17 is a variation of Example 16.

Example 18

Here we have a hybrid scale that Yngwie often uses when playing blues solos. The scale is a combination of the E blues scale (E G A B♭ B D) and E dorian scale (E F♯ G A B C♯ D). You can view this as basically a blues scale with an added 6th (C♯) and 9th (F♯).

Example 19

This is an example of a lick drawn from the scale shown in Example 18. You should experiment with this scale, trying to find as many licks and patterns as you can.

Example 20

This is an excellent example of how to use finger taps. Yngwie is outlining an E7 chord (E G♯ B D), tapping the E with his right hand middle finger, and playing the B and D with his left. The left hand then descends chromatically down the fretboard until reaching G♯ and B. Meanwhile, the right hand continues to tap on E (another example of Yngwie's use of pedal tones). Since the lick begins and ends on notes from the E7 chord and has the E pedal the entire time, the chromatic notes in the middle add a sense of tension and release (when he arrives at the G♯ and B).

Example 21

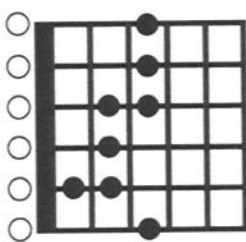
This example is a derived from the E mixolydian scale (E F♯ G♯ A B C♯ D). Notice how the lick ends on the 3rd and 7th (G♯ & D) of the E7 chord; this is a very common blues sound.

Example 22

Although this lick is essentially a variation of Example 21, it has a harder edged blues sound because of the G♯(♯3rd) at the end.

Example 23

Used by all the great blues guitarists (check out the 1st position work of Stevie Ray Vaughan), this lick is built on one of the most popular guitar scale patterns ever: The 1st position E blues scale.The fingering for this pattern is shown in the fretboard diagram.

E7

*bend behind nut

*bend behind nut

In this section, we will explore how Yngwie improvises through various chord progressions.

gression 1

This first chord progression: Bm Bm/A Bm/G F♯ is very common; it has it's roots in Flamenco music and is an excellent background for improvisation. The scale used here is F♯ phrygian (D major) with the addition of A♯ over the F♯ chord change which gives us B harmonic minor: B C♯ D E F♯ G A♯ B. (This progression is related to what we discussed earlier in Example 15.)

*Can also be called Gmaj7

Bm
Bm/A

Bm/G
F♯sus
8va

Bm
Bm/A
(8va)
w/trem. bar
w/trem. bar

Bm/G
F♯sus
(8va)

Bm
(8va)
Bm/A
Bm/G
F♯sus
Bm
Bm/A
Bm/G
F♯sus
Bm
etc. . . .

Progression 2

The following progression is an excerpt from Bedroom Eyes. Yngwie's use of the wah-wah pedal in the opening is very reminiscent of Jimi Hendrix.

Bedroom Eyes (Excerpt)

(8va)
8va
w/trem. bar
w/trem. bar
T
A
B

(8va)
G
hold bend
T
A
B

(8va)
T
A
B

(8va)
T
A
B

C
D
E5
(8va)
TAB

w/trem. bar
TAB

TAB

w/trem. bar
TAB

*w/trem. bar

Progression 3

Save Our Love (Rhythm Guitar Part)

Am
F
hold
Dm
A/C♯
Dm
A/C♯
hold
Gm
Gm/F
Esus
E
hold
w/trem. bar
F
F/E
Dm
6
3
3
P.M.
hold
F
Am/E
Dm
C
G/B
Am
E/G♯
tr
1/2
tr

Save Our Love (Guitar Solo)

Am
(8va)
3
3
(19) 19 19 17 17 14 17 14 13 12 17 12 13 14 12 15 13 12

F
(8va)
6
5
3
5
3
3
15 13 12 15 13 12 10 10 13 12 10 12 10 9 10 10 12 10 9 12 10 12 10 9 10 12

Dm
A/C♯
8va
6
3
12
8 12 10 10 10 12 10 10 10 9 10 9 12 17 18 15 18 13 18 17 18 15 14 15 14 15 14 15 14 15 14

Dm
A/C♯
(8va)
3
6
3
7
1/2
1
15 14 15 13 17 21 21 21 22 22 21 20 18 21 20 18 17 15 14 17 15 18 17 18 17 15 15 13 15 17

Gm
Gm/F
Esus
(8va)
1
1 1/2

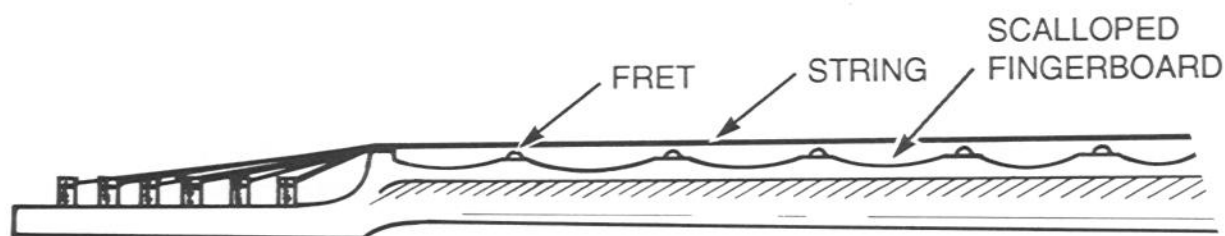
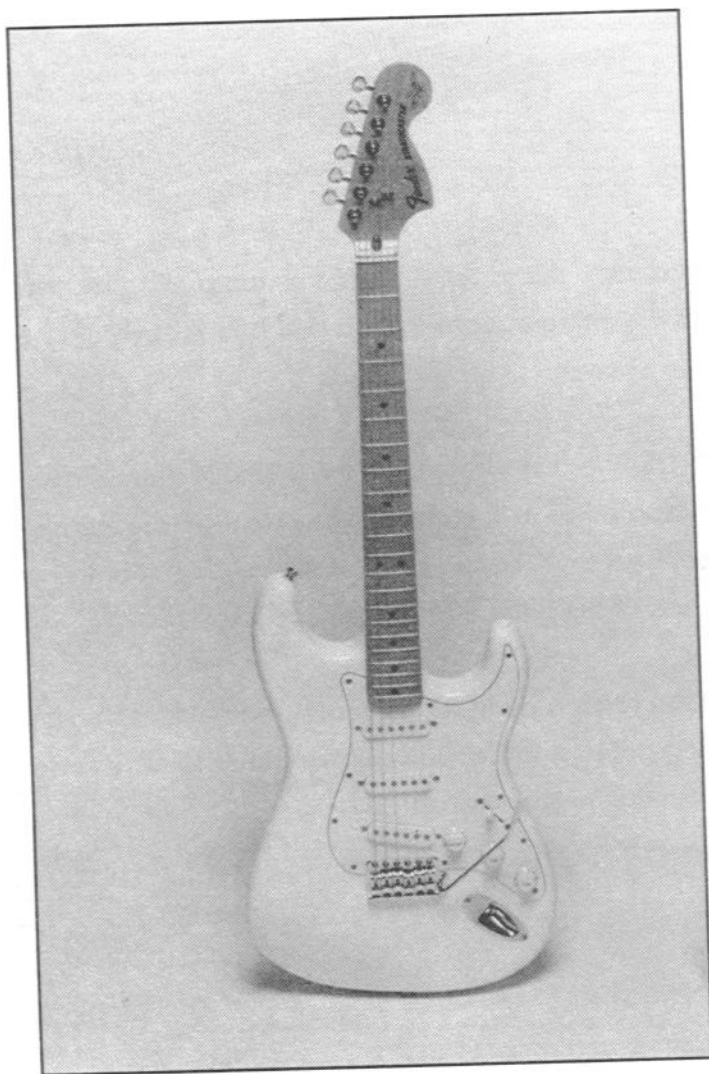
F
F/E

Dm

F
Am/E
Dm
C
G/B
Am
E/G♯
C
1

Picks: Yngwie uses a very stiff pick (1.5mm). Since a stiff pick travels through the string with out bending, it clears the string sooner than a thin one that would bend; and therefore is in position for the next stroke sooner.

Scalloped necks: Yngwie first discovered the scalloped neck when he was very young. While working as a guitar repairman in Stockholm he came across an old 16th century lute. Instead of frets, the instrument had a scalloped neck, with the edges of the wood serving as the frets. He tried this out on one of his guitars and liked the results.

Yngwie stresses that the reason he likes the scalloped neck is because he can get a better grip on the strings, and has nothing to do with allowing him to play faster. In fact, the scalloped neck makes it more difficult to play fast.

Guitars: Yngwie's guitar of choice is the Fender Stratocaster. He uses a stock pickup in the center position and two DiMarzios in the rhythm and lead positions. His tremolo system is also the stock Fender tremolo without a locking nut.

Amps: For amplification Yngwie uses Marshall 50 watt heads, the Mark 2 model, made in the early '70s. In the studio he uses four heads and eight 4 x 12 cabinets. On stage he uses 24 heads and 27 4 x 12 cabinets.

Effects: Yngwie uses a small rack with 4 presets and 3 delays and a harmonizer. Preset #1 is just straight guitar. Preset #2 is a heavy delay (used in the Echo Etude). Preset #3 is a chorus, and #4 is a harmonizer giving him an octave above the note he is playing.

Besides these presets he uses an echo unit set to double every note (see Example 6), an octave divider and a Cry Baby wah-wah.

Yngwie

Often described as a fusion of neo-classical, metal, rock and blues, Yngwie Malmsteen's incredible style has influenced guitarists the world over.

A companion to Yngwie's immensely successful REH video, this book/audio package (both cassette and CD are available) takes you step by step through many of Yngwie's favorite licks, patterns, solos, and rhythm parts. All music is transcribed in notation and tablature.

This book/audio package may be used alone or in conjunction with Yngwie's REH video (available from CPP Media Group), making it one of the most complete and important instructional tools available.

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